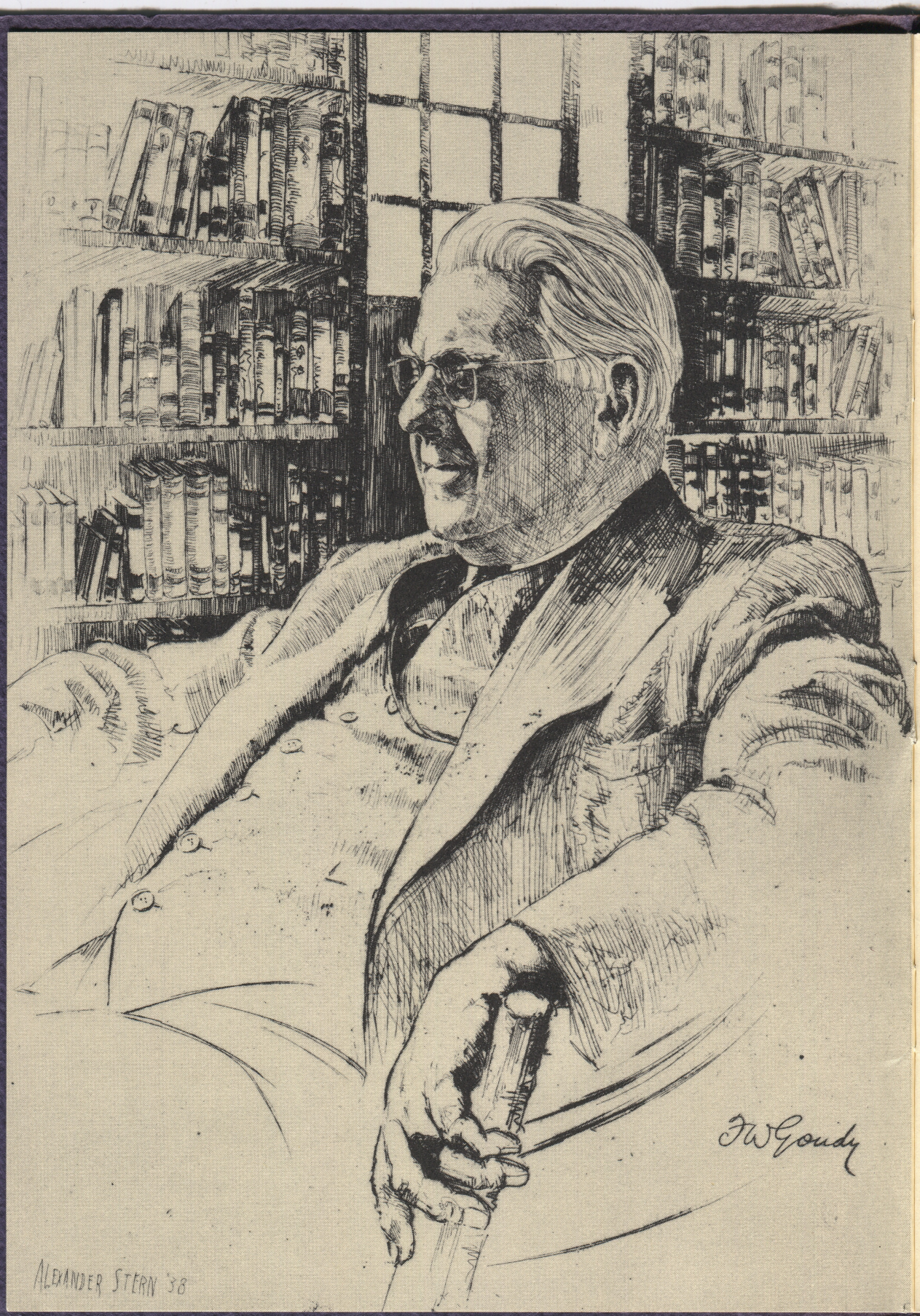


4193 (Gould) #8



TYPOGRAPHER'S DIGEST NO. 27 • SPRING 1969


F W Goudy
ALEXANDER STERN '38

IT IS NOW *almost twenty-two years since the death of America's most widely known and respected type designer, Frederic W. Goudy. The bare chronological facts state that he was born in Bloomington, Illinois, on March 8, 1865, and died in his home at Deepdene, Marlboro-on-Hudson, on May 11, 1947. Beginning in 1895, and ending in 1944, Goudy designed some 123 types, a formidable production when it is recalled that he did not begin his career until he was thirty years of age and did not take type design seriously until he was forty-five.* ¶ *During this period Goudy, as a type designer specializing in types for advertising display, became a force representing all that was best in first-rate letterforms. While many of his types are long-forgotten his influence remains strong in every area where there is a respect for honest craftsmanship in design.* ¶ *Many of the examples of Goudy's work shown in this issue are from the Frederic W. Goudy–Howard W. Coggeshall Memorial Workshop of the School of Printing of the Rochester Institute of Technology, which contains a number of the types which survived the fire at Deepdene in 1939, which destroyed so much of his work.*

ALEXANDER LAWSON, EDITOR OF TYPOGRAPHER'S DIGEST

FWG at 73 in the etching by Alexander Stern.

Autobiographical Notes of a Type Designer

by Frederic W. Goudy

from an unpublished manuscript, written on May 16, 1941

In the late 'nineties I began the study of printing and the design of types; by 1925 I had made many drawings for types for which matrices were engraved for me by the late Robert Weibking of Chicago. His work was technically satisfactory but I did not feel that the types cast from them carried fully into print the exact qualities of rhythm and feeling I was striving for in my original drawings. I soon found that no punch cutter or matrix engraver, no matter how skillful he may be, can do more than *approximate* in his work the subtleties of another's thought and feeling, or carry into his rendering of another's design the subtle touches which the designer himself instinctively would give, were he working out his own conceptions, since as he worked he would vary each stroke to meet fully his demands for complete harmony with every other stroke.

Nor has the designer the right to expect a mere artisan entrusted with the work of engraving his designs, to retain by mechanical means the element of rhythm which is the result of artistic feeling and is not the result of any ideal of mechanical precision.

By 1921 I had visions of becoming the producer of my own designs and of carrying out with my own hands every detail of a type from drawing to the printed page. Curiously enough, it is almost by accident that the dream came true. In 1925 I had never attempted to cut a matrix, nor did I realize the extent of the work entailed or the equipment required to make a satisfactory matrix for casting type. I had accepted, with all the assurance in the world, a commission to design and furnish a private type for the exclusive use of the *Woman's Home Companion*. In accepting the commission I had planned to do only what I had done previously

with all of my types, merely make drawings and have my friend Weibking engrave the matrices for me. When my drawings were completed I was shocked to learn of my friend's death and I knew of no one else to whom I could turn for the work he did so admirably for me.

With more assurance than good judgment I decided to make the Village Letter Foundery a type foundry in fact as well as in name and at once set about getting together the paraphernalia of a modest foundry. In short, it meant for me, with no previous typefounding experience or "tutelage under any master," to attempt to make patterns, to grind cutting tools for engraving matrices, to learn every detail of typefounding from the ground up in order to carry out this commission, and too, after I had passed my sixtieth birthday.

The little foundry gradually acquired apparatus, replacing makeshift tools and machines with better ones as opportunity made possible, when suddenly on the early morning of January 26, 1939, fire took from me the equipment so laboriously got together, the hundreds of drawings, master and work patterns, fifteen or twenty designs for types in process of production—all gone. It was a body blow. What to do next. My seventy-fourth birthday was less than six weeks away, yet my hands itched to be busy with some phase of my chosen work. Why not finish an auto-

FWG in a jovial mood at Deepdene.



biography, begun some years ago, in which I might include a first-hand account of each of the types I had made? Maybe design another type, should a commission turn up.

My typographic friends in all parts of the country wrote me hundreds of letters of sympathy; a little fund was raised to help me make a fresh start. The amount raised did enable me to erect a little studio opening out of my library where I could write, draw and study in comfort, owing to good lighting and in close proximity to my books.

Then a commission to do a type for a Western college came along. How to produce it? The amount of money available did not permit the employment of outside help in engraving matrices. To find a place in which to install machines and equipment ran to more money than I could afford. There the matter rested.

A severe illness in December, 1940 and into March, 1941, took from me the pep to carry on or even to consider seriously the re-establishment of a place actually to produce matrices, even in a small way. During a slow convalescence the way seemed to open, new courage to go on came to me. Dean Spencer of Syracuse University School of Journalism had offered to lend me engraving equipment for cutting matrices the University had acquired to be used in the school by an instructor under my supervision. I had been placed on the faculty roster of the University. The instructor mentioned meanwhile had resigned to take a position in New York City, leaving the equipment so far unused.

I determined, if the Dean was in the same mood regarding my use of the equipment, to install it in a larger room in my house, the use of which, peculiarly enough, had not occurred to me until it was called to my attention by my daughter-in-law. Soon painters, carpenters, etc., were busy turning it into an adequate workshop with fluorescent lighting, work benches, etc., and now together with the Syracuse equipment so kindly provided, with additional gadgets and apparatus, I am able once more to "putter" about with my hands which I hope retain still a measure of cunning.

And now at seventy-six I expect to add two or more type designs to my long list, for which I shall not need to apologize, type faces which I hope will live and which will combine simplicity with the beauty and practicality for which I have always striven, which will, as well, conform to the untranslatable spirit of our age. *Renascitur Prelum Vicanum.*

TO F·W·G AT LXXVII

Now in the clash of the world's armed might
(Submarine, tank, and the aeroplane)
Peaceful men, printers who love the light,
Wait for the day when the world is sane.

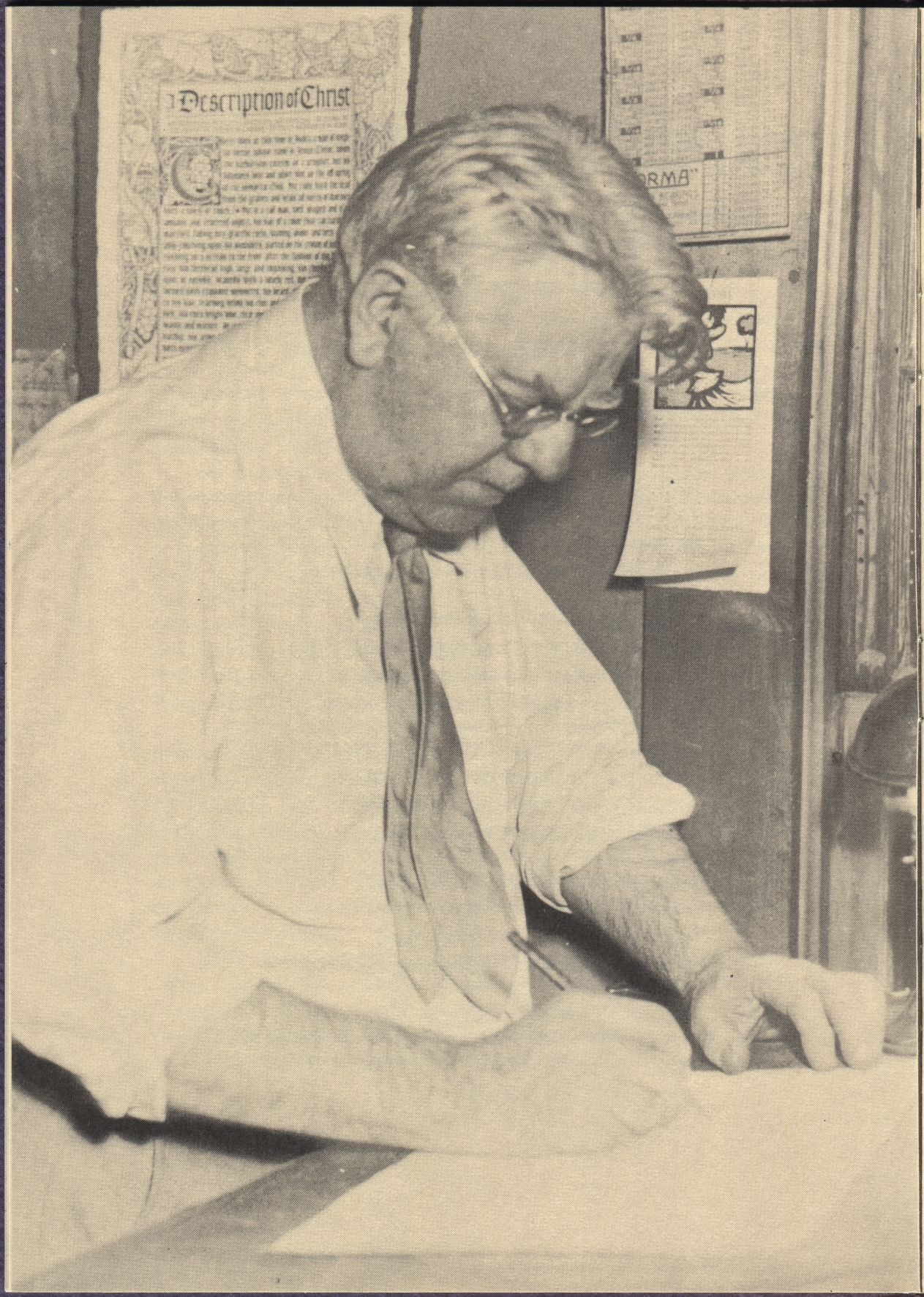
Wait for the day when the Press again
Shackleless, free, and the friend of truth,
Fearless and honest as it should be,
Speaks for mankind as it did in youth.

Spite of a world which is mad indeed,
Spite of old horrors, new engines strange,
Spite of the Bren-gun and air barrage,
"Gutenberg's gun has the longer range."

We who have worked in a world less mad,
Doing with paper and type our will,
Come here in friendship and amity,
Come here to honor a man of skill.

Hail to the master of matrix and punch!
Nonpareil, Paragon, Type sans peer—
Squire of Deepdene, and friend of all,
Here's to you, Fred—all hail & good cheer!

Poem written by Carl P. Rollins, for the Typophiles in honor of Goudy's 77th birthday. The types used in the setting of the stanzas are, in order: Bertham, Tory, Kaatskill, Friar, Mediaeval.



Photo

The Goudy Method

by Frederic W. Goudy
from a letter written to Sol Hess
Art Director of the Lanston Monotype Company, on August 8, 1944

First, my originals (drawings) are 7.5″ high, from which I cut by hand the master pattern in the same size. From these I engrave sunken patterns one-third that size, which means that everything on the original drawing is on the metal but reduced to one-third. Everything I do is a matter of proportion. When I am ready to engrave the matrix, say in 16-point, I lock up on the bed of the engraving machine a brass rule, with two punch pricks exactly 2.5″ apart. I put the tracer—a sharp point—in the upper one and on a matrix blank locked on the table under the engraving head I make a light dot, or mark, on the blank with a sharp point (taking the place of the cutter), then moving the tracer point down to the other pricked dot, 2.5″ from the first one. I then make a light dot, or mark, on the matrix blank. Then I measure the distance between these dots or marks which should, of course, for 16-pt., be exactly .2214″ apart if the machine is set correctly.

Before the fire I had a fine machinist's microscope which would measure to a 10,000th, but now I have to do it with a hundredth scale under a microscope not so exact; then I could measure between the dots easily and quickly. If the marks are more or less than .2214″ I have to slide a ring up or down the tracer shaft slightly until the 2.5″ comes out .2214″.

After finding the exact position on the shaft and in order not to have to go through this procedure every time I change the machine setting, I make a strip of brass rule the exact length to fit between two flanges on the shaft, so for a new setting I simply have to insert the strip and bring down the upper flange on it for the type size desired. I haven't done enough to have more than two or three of these strips on hand.

Now, just as with the work pattern and the master, so will the matrix be to the work pattern. In case of 18-pt. type every dimension would be one-tenth of the original drawing.

Photograph by Earl Emmons of the designer at work.

The fitting lines I make as I think they should be on the drawing and they in turn appear on the work pattern. When the matrices are ready for casting I measure accurately these fitting lines and get the set on the slide rule: X : pattern width : : type : 2.5″.

The only thing I bother about then is to see that width of stem in the matrix is in same proportion to width of stem in work pattern, as every other dimension should be the same proportion if that one is correct. Of course, if the H and m proof shows that fitting is too wide or too narrow, caster can change set as that wouldn't affect the character itself; but it gives a good starting point.

If the cast type shows the line to be an odd part of a point up or down, I would make it an even number of points, not say, five and three-quarters or four and seven-eighths, but I do not even think of the line as fixed, except as to its relation to the descender and the character itself. This for a new design.

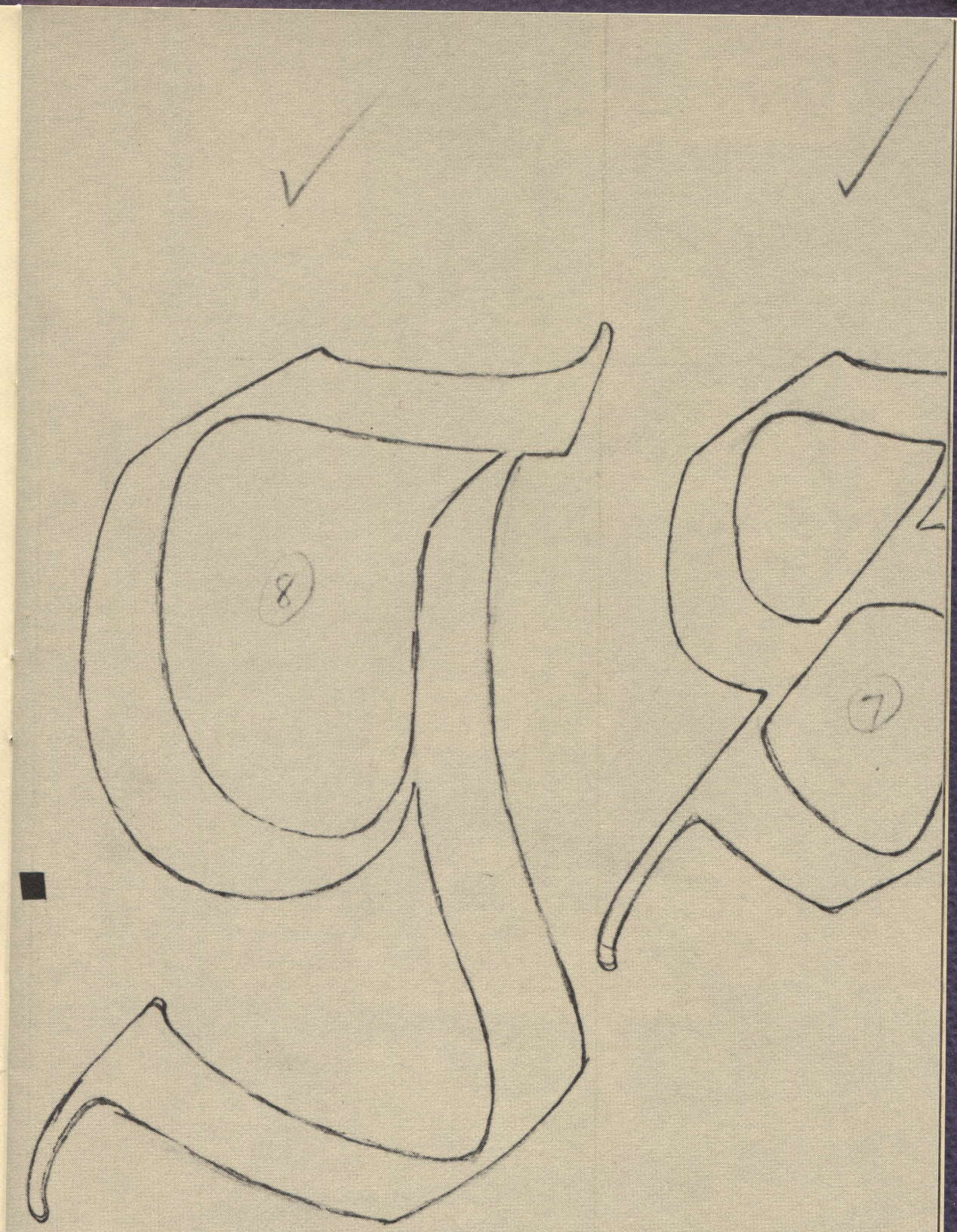
I neglected to say in referring to the patterns and matrix engraving that for the work patterns I grind a cutter which will cut a line exactly three times the tracer point, and for the matrix I make a ball-shaped tracer which is in exact ratio to the cutter. I usually find a tracer .030″ will get into corners, and this calls for a cutter which will cut a line in 12-point .022″ wide. These, of course, I measure carefully under a micrometer eyepiece in a Spencer microscope. The trouble with the micrometer eyepiece is that it won't measure over .060″. I often use the same size cutter if it is cutting well, and change the size of the tracer.

I find age is taking its toll. Mentally I feel fit, but I notice lots of things I used to do easily are hard now. I hope to keep on working, but—

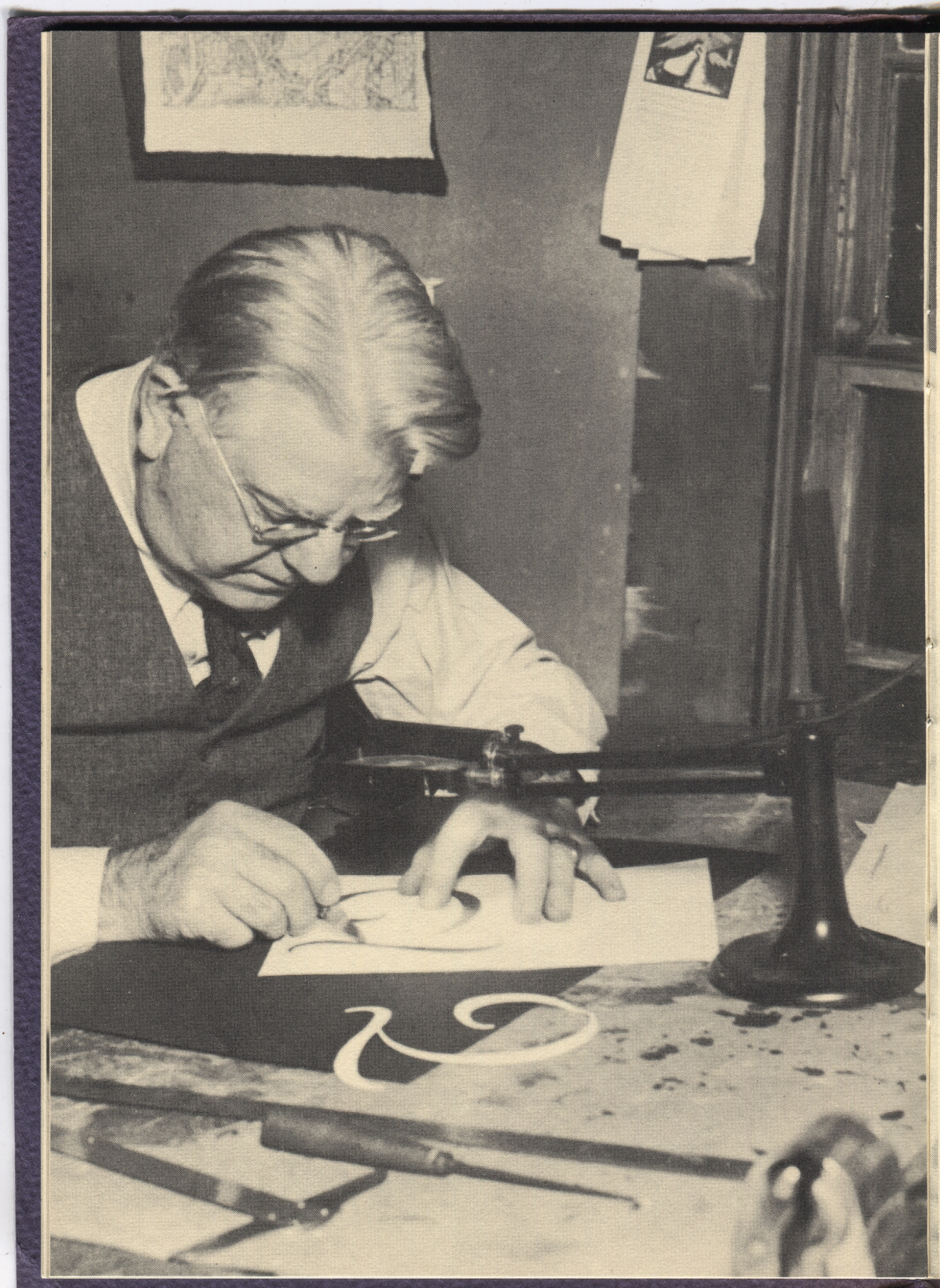


The Village Press
Mark of
Fred W. Goudy
and Will Ransom
Sept. 29, 1903.

Trial drawings for Goudy Thirty, the 111th type, designed in 1944, but not brought out until 1953.



ype,
953.



Types and Type Design

by Frederic W. Goudy
Excerpts from a speech given at Syracuse University
on September 12, 1936

Editor's Note: Frederic W. Goudy, the greatest of American type designers died almost twenty-two years ago, on May 11, 1947. That he still has something to say to the typographer of the 60's is evident from the following excerpt.

One hundred and twelve years ago type design was generally imagined to be a matter that concerned only the letter cutter. J. Johnson, author of *Typographia* (published in 1824), wrote of a type face that the printer needed only to "observe that its shape be perfectly true, and that its lines or ranges with accuracy, and that by noting certain mathematical rules the letter cutter may produce roman characters of such harmony, grace and symmetry as will please the eye in reading; and by having their fine strokes and swells blended together in due proportion, will excite admiration." He says further that "if the letter stands even and in line, which is the chief good quality in letter, it makes the face thereof sometimes to pass, though otherwise ill-shaped."

Type design as a profession evidently did not exist in 1824. And even today many printers are uninformed as to the various steps that must be taken between the inception of a type face in the designer's mind and its eventual appearance on the printed page.

Today the designing of a type is practiced by few artists as a separate craft; it is an humble art at best—and a minor one. Yet every user of types demands in them certain artistic qualities, i.e., invention, novelty, style, beauty, distinction (a few insist on legibility); most of those users forget or do not realize that these are qualities an artist only

FWG fashioning a template preparatory to preparing a pattern plate for engraving a matrix.

may secure, and even the artist cannot always insure that his design will present all of them.

First invention requires that we soar above mere caprices of fashion or the demands of passing fancy. Our letter forms have become fixed in their essentials by long use and tradition, yet a study of all that has gone before will enable the designer seeking new expressions to infuse new life and character into traditional shapes and inspire him to create new designs based on broad impressions stored in the granary of his mind.

Second: Novelty gives us some new impression suited to and brought about by new conditions of life and environment—by the changes that time has wrought. By novelty I do not mean, however, the imitation novelty so frequently met with and presented as something new; too often it means simply some older thing newly described. Achieving the fantastic quality reminiscent of the "slimy trail" of *Art Noveau*, which you older ones will recall as rampant in the 1890's, produces freaks of fashion in an attempt to be novel, but may not, necessarily, always secure the novelty desired. Traditions of the past need not be disregarded nor overlooked in order to meet the prejudices of the present.

Just now a seemingly insatiable demand for novelty is giving us a senseless and ridiculous riot of "beautiful atrocities." The inundation of freak types is largely due to a revival of some former products of ignorance bringing in their train new designs even more bizarre in the attempt to secure "novelty"—a detestable word used frequently, I fear, like charity, to cover a multitude of sins. It has no place in artistic considerations, as a thing that really is good should be good for all time. Sporadic outbreaks in the name of novelty inevitably occur from time to time and fortunately have usually only their little day in the sun before vanishing forever into the limbo of the forgotten.

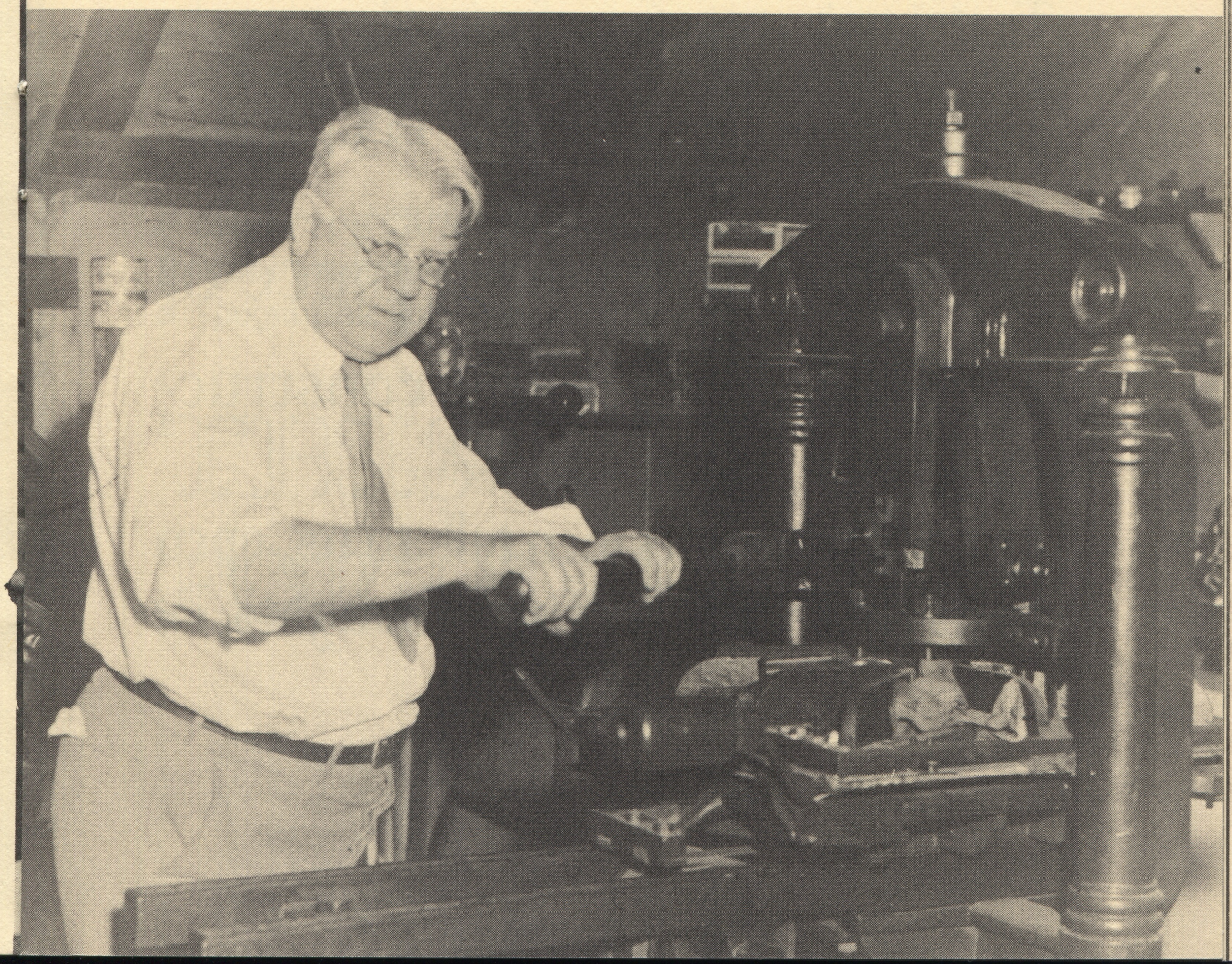
I do not wish to imply that novelty itself is undesirable—by no means; striving for newness keeps things fresh and alive. It is the representation of the extraordinarily ugly and bizarre types of the middle of the last century with no exceptional artistic warrant for their revival, in an attempt to do something different, that I deprecate. Newness for its own sake only may not always be worth while.

I find it difficult to speak dispassionately of some of the types advertisers are using nowadays, because I am too deeply steeped in the

traditions of the past to accept them. The best art of the designer, the highest skill of the printer, and the clear lucid argument of the advertisement writer must be requisitioned. Yet in much of the typography of today many of the new types display a marked avoidance of everything that is plain, simple and legible. Why are simplicity and easy readability no longer esteemed as desirable qualities in print? . . .

I realize, of course, that the letters I may select as my models were, without doubt, inspired by some manuscript that personally I may find offers very little for use in my own work. With complete independence of calligraphy I attempt, instead, to secure the negative quality of unpretentiousness; I strive for the pure contour and monumental character of the classic lapidary forms of the first century of the Christian era; I endeavor in my work to avoid any bizarre quality or exhibition of conscious preciosity.

Goudy as the pressman of the famous Village Press, pulling an impression on the Albion press originally owned by William Morris of the Kelmscott Press.



BERTHAM (1936) 24, 16, 14, 12 point

ABCDEGHLMNORSTUW

Everyone knows what printing is; the simple inking of types that have been carefully arranged, properly impressing them on paper, and the thing is done. Sim-

KAATSKILL (1929) 18, 14, 12 point

It is in the early printed books that the printer may find the sort of help he needs; there all the elements of type, ink, paper and 1234567890

NEWSTYLE (1921) 18, 14, 12 point

To give unity to a piece of printed matter the construction and arrangement must be kept going as a whole, all the time 1234567890

MEDIAEVAL (1930) 36, 30, 24, 18, 14 point

To give unity to a piece of

Printed Matter the construc-

DEEPDENE TEXT (1932) 24, 18 point

In the best books men talk to us, open to us their most precious thoughts, &

VILLAGE NO. 2 (1933) 16, 14, 12 point

In choice of types, those should be sought that are sturdy, legible and easily discerned; but sturdiness need not necessarily mean & 1234567890

VILLAGE ITALIC (1933) 16, 14, 12 point

In choice of types, those should be sought that are sturdy, legible and easily discerned; but sturdiness in type does not necessarily mean faces over-bold or rough. Utility &

TORY (1936) 24, 18, 14, 12 point

The printer who is to produce the best work is the one who sees that his work includes a degree of beauty not merely & 1234567890 attributable to a narrow observance of all the requirements of

FRIAR (1937) 12 point

✠ THIS TYPE FACE has been designed by Fred W. Goudy for his own amusement. ✠ It is, in a manner of speaking, a typographic solecism. For his lower case letters he has

ORNATE (1936) 36, 30, 24, 18 point

THIS TYPE IS FOR DISPLAY IN

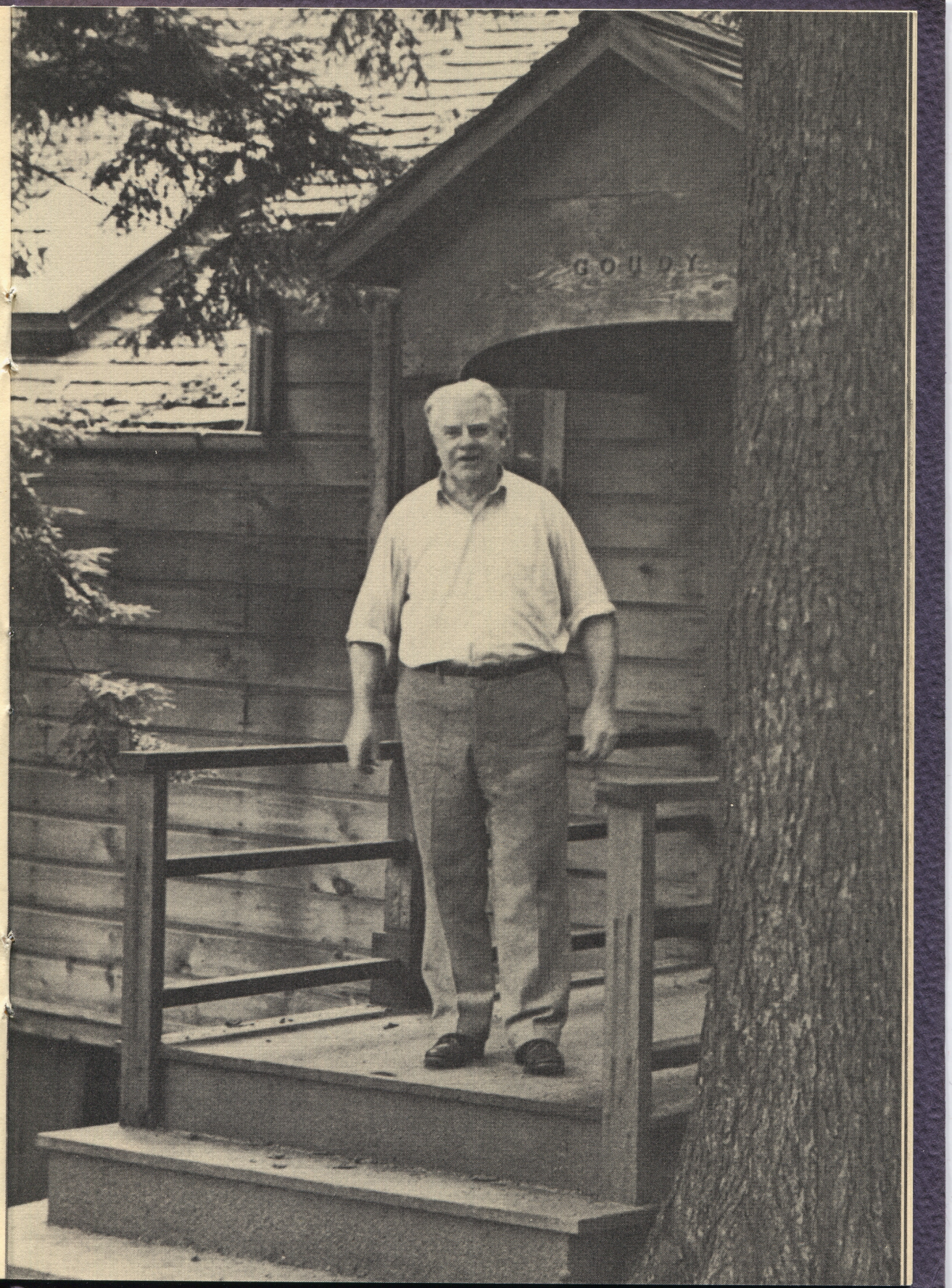
Evening at Deepdene

Frederic W. Goudy

It is evening! As daylight fades tired hands reluctantly lay by the work not yet done. The old mill with four grey walls rearing high above mossy rocks; its rough-hewed beams that read a builder's day of long ago, stands grim and silent in the evening air. From its outswung casements' grated squares we see, far below, the slender water thread that ripples downward on its river way. We go forth, through its broad door, my wife and I, and in a moment are near to Nature's heart. We stroll the winding paths beneath tall sycamores and in elm trees' shade. As evening comes the shadows fall and silence grows—to saunter there is to renew old Nature's spell. We hear the laugh of countless rustling leaves above, and pausing by a huge oak's buttressed roots, reflect that, side by side, we, too, pursue a path grey heads abhor, yet glad indeed that here, at last, we find a place so blest—a place of peace, and work, and rest. Here the birds sing all day long; from tangled underbrush a startled pheasant wings its way, and now and then, it is said, a timid deer from the nearby hills is seen. By willow-veiled and grassy slopes, 'twixt straight-up rocks where the roots of ivy strike, the winding stream makes rippling music as it falls from stone to stone to feed the pool below. We cross the crumbling bridge and for a moment on the silvery water gaze and listen to its cheerful sound. Through coloring leaves, from the tender West the slowly setting sun throws lights and shades. A leaf comes eddying down, borne on a tiny steed of air—its work is done, reminding us that we, as well, must work and strive to do our part before we reach the change Life's Autumn brings. Beyond the brook is a cool spring clear and deep. In its mirrored face we seem to see the Ghosts of Then and Now; and kneeling as if to drink as mute as they, we muse upon the past and try to see in its crystal depths some vision of things and deeds to come. The light is dying, night grows grey; the moon from her bright window shines; an army of stars appears and weak-eyed bats flit by. Let us go in, and by the firelight's ruddy glow, quietly sit and ponder, until in our hearts a flame shall kindle wherein to forge the images our thoughts create.



Fred Goudy at the door of his workshop at Deepdene, Marleboro-on-Hudson, N. Y. (1938).



eepdene,
(1938).



The des

Frederic William Goudy
An Appreciation

"There was a great sum of accomplishment in this practical artist. He was a designer and a philosopher, a writer and a craftsman, a printer who preached of beauty in utility. In his time he won vast acclaim and once it was said that half of the display lines in a national magazine were set in Goudy type. His was a truly great body of work, much of it of a high order, free of freaks and frills. Only time will tell how his type faces endure, but he gave a vast impetus to the art of printing. The entire reading public is in Mr. Goudy's debt."

Editorial: New York Herald Tribune, May 13, 1947.

It seems particularly fitting that this understanding tribute to our friend and associate should appear in a great newspaper, not only because Fred Goudy's influence on book, magazine and newspaper advertising typography cannot be over-estimated, but also because newspaper writers have a trained faculty for appraising the real importance of national figures. The three-column account of Fred Goudy's life and work that was published in the *Herald Tribune* of May 12, 1947, is a notable contribution to typographic history.

"The entire reading public is in Mr. Goudy's debt." These nine words are a fitting epitaph for this creative artist. Distinctive and noteworthy as are his beautiful type designs, they are not perhaps the most important part of his life work. There have been other great creators of type faces whose work has endured for centuries, but Goudy, more than any other man in typographic history, made the general public type conscious. A graceful, forceful and most convincing speaker and writer, and endowed with a personality that made and held friends, Fred Goudy made friends innumerable for printing worthy of the best traditions of the art.

To evaluate the reading public's debt to Mr. Goudy turn to the quotation from our Report for the year ended February 28, 1921 and read that in 1920 the United Typothetae of America appointed a committee of its leading members to impress on its membership the necessity for furnishing better quality to the buyers of printing.

The designer cutting a pattern plate.

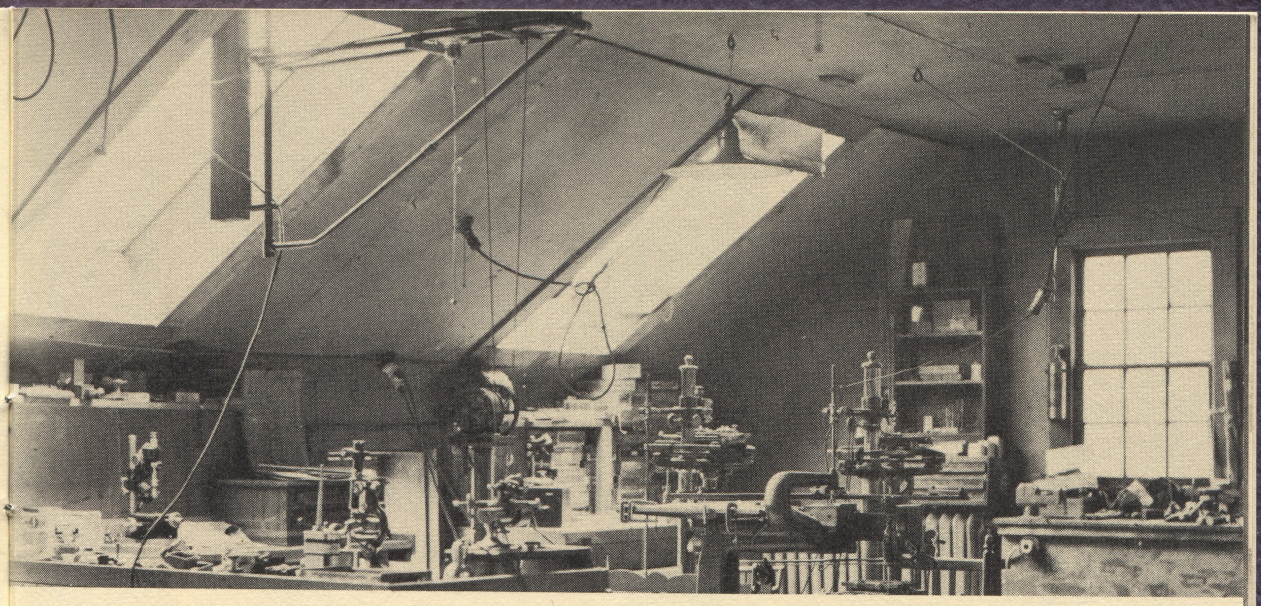
This appreciation of Goudy's work shows his twenty-nine Monotype faces. Type faces are akin to human faces. The letters of the alphabet are symbols of definite form, but note how the typographic artist varies these symbols to give them character to correspond with the kind of printing for which the type faces are to be used. True, the type designer has limitations within which he must work, but so has the portrait painter, for Nature has decreed that the human face must have two eyes, one nose and one mouth. The portrait painter does not find it difficult to rise above these limitations and to express in his finished work the character of the individual he portrays.

There is another analogy between the portrait painter and the type designer; each must have an inspiration, a model. No artist can look at a blank wall and paint a vital, living human being; and again, two artists may use the same model and yet portray two totally different people, for each artist puts into his work something of himself.

In considering type design this point must be kept in mind, for when the layman thinks of Goudy Garamont, for example, he may suppose that Goudy made a copy of the face designed by Claude Garamond in the early sixteenth century. True, Fred's work was inspired by Garamond's, but students of typographic history tell us that Garamond's was based upon earlier Venetian models.

Peter Beilenson in "The Story of Frederic W. Goudy" which is the definitive account of Goudy's work (for Fred wrote the introduction to this fascinating publication), gives an interesting example of the spark that kindles the creative effort of the typographic artist. "Hadriano was reconstructed from a surreptitious pencil rubbing of three letters on a late Roman inscription in the Louvre. That both the ancient and the modern designers knew their jobs was proven years later when Goudy returned to the same tablet in the Louvre and discovered with pleasant surprise that the balance of the alphabet closely resembled his own incarnation of it from these three letters."

Beilenson comments upon a most important reason for the general acceptance of Goudy's types. It is a well known fact that the human eye takes in words as complete pictures; it does not consider the component letters of the words, and too much white space between the letters of a word is offensive to the eye. To quote again from Beilenson: "A very tightly fitted type generally looks better than a loosely fitted one; it has



Partial view of the designer's workshop.

also the double practical advantage of getting more characters into each line, and of making a tight line more legible." This is one of the reasons why the Monotype reproduces Goudy's designs so faithfully.

This account of our association with a great typographic artist, and particularly the word "Appreciation" brings to mind memories of old Monotype days that must not be forgotten. Fortunate indeed were we that early in this century the Monotype was accepted by great printers; to name but a few, J. Stearns Cushing, the Knickerbocker Press, R. R. Donnelley, Doubleday-Page, and the Riverside Press when Bruce Rogers was its typographer. These master printers taught us mechanics to appreciate that printing is indeed an art, to value properly typography and to strive constantly to produce more worthy type faces. Thanks to their teaching, as early as 1909 we obtained from Goudy the drawings for Goudy Light Old Style No. 38, one of our most popular faces. It is fitting therefore that this appreciation should conclude with our acknowledgment of a debt we can repay only by striving constantly to advance the interest of the Printing Industry, and the record of our great obligation to that goodly fellowship, the Monotype Users, who have so generously inspired and encouraged us. It is to them that we owe our decision in 1920 to ask Fred Goudy to join the Monotype organization, a connection of great benefit to us and to all lovers of good printing, that endured without interruption until his death, May 11, 1947.

Taste

An excerpt from an address by Frederic W. Goudy

What is taste? To me, taste is the ladder by which we mount toward greater perceptions of beauty, by exchanging, progressively, that thing which we recognize instinctively as not altogether good, for something we recognize as less gross, and, in turn, exchanging that thing for something more pleasing, until, finally, we become more and more capable of distinguishing between mere personal opinion and the opinions of those whose taste is accepted as fine; our taste has become now a discriminating faculty which we exercise almost intuitively.

Taste in printing determines the form the typography is to take; the selection of a congruous type; the quality and suitability for its purpose of the paper to be used; the care, and labor, and time, and cost of materials devoted to its production, and all in direct ratio to its ultimate destination and worth. Taste determines, too, whether the work shall bear decoration or not, how much, and where it is to be introduced; in short, what is admissible and what is becoming.

The quality of taste revealed in the great printing of the past is, usually, the outcome of simple thinking, simplicity in form and in execution. Quaintness in an old piece of printing may be admired because of its sincerity; to revive or imitate it in a piece of modern work is distasteful, hateful even, because of its affectation.



One of the last photographs of FWG, taken in December 1946, upon the occasion of receiving honorary life membership in the Printing Industry of America.



ccasion
merica.

REFUSAL ORDER BLANK

VILLAGE PRESS AND LETTER FOUNDERY

MARLBORO · NEW YORK



NAME (*Not your own*)

_____

ADDRESS (*Where you don't live*)

_____

How don't you want this order shipped?

☐ Not Freight ☐ Not Express
☐ Not Post

NOTICE

Sir:

Your order has been received, recorded and refused for one or more of the good and sufficient reasons checked below, and I don't want to hear another damn word about it.

Frederic W. Goudy

	You wouldn't know what the hell to do with type if you had it.	
	You haven't paid for the stuff you got four years ago.	
	I doubt if you know which end of a type the letter is on.	
	If I filled your order you probably wouldn't pay for it.	
	I don't like you a damn bit anyway.	
	The cat had kittens on that type and I can't disturb them.	
	You are a lousy printer.	
	If you did pay for order I doubt if check would be any good.	
	Don't bother me; I'm thinking.	
	The type you specify is too good for you.	
	I'm too busy to be filling orders.	
	Who the hell are you, to be giving me orders, anyway?	

This form was not written by Earl H. Emmons, not composed in Goudy Kennerley and Forum, not designed and printed by Lewis F. White, on paper not furnished by Quincy P. Emery for the Thirty-fifth Anniversary of The Village Press not held at Marlboro July 23, 1938

Frederic W. Goudy: A Tribute

by Richard Ellis, 28th February, 1968

If we may properly glorify the appellation of Genius, certainly Frederic Goudy was born to enrich typography and the printed word, and thus achieve immortality in our great Art Preservative of All Arts.

From hand lettering and decorative design of his earliest work, in the eighteen-nineties, to type design and printing was a natural transition and development in Goudy's career. With an instinctive gift for letter forms and typography, he came into his own during that epochal *fin de siècle* era of William Morris, Emery Walker, and their group in England, whose conspicuous creative work brought about the renaissance of the art of typography and printing. Their stimulating accomplishments inspired American artist-craftsmen of this period; Will Bradley, Bruce Rogers, D. B. Updike, and notably Frederic Goudy, who were quick to appreciate this revival in the book arts and desired to add their own chapter in such a significant endeavor. It was the work of these four men, in particular, that gave a freshness of perspective to the American typographic scene, which had been so long in a state of inertia. And it was this re-awakening of the art of printing that gave Fred Goudy the added impetus and inspiration to carry out his own ideas in the greatly needed improvement of type design.

It was in 1896 that he drew and sold an alphabet of capitals, which became known as Camelot; but his first complete type series was designed in 1902, known as Pabst, which is still popular in advertising. The first type series design that possessed the full expression of his artistry and good taste became his own Village type. With this as a nucleus, the Village Press was established in 1903, in Park Ridge, Illinois, with young Will Ransom a partner. Their first book, set in the Village type, and printed on a hand press, was fittingly, "An Essay on Printing" by William Morris and Emery Walker. This was the auspicious beginning of Goudy's career in the art of printing and of type design. Through many moves and many activities, Fred and Bertha Goudy carried on their



Birthday celebration, Goudy and friends.

creative accomplishments. It was at their final home, *Deepdene*, Marlborough-on-the-Hudson, that their Village Press and Letter Foundery became a complete reality. As Art Director for the Lanston Monotype Company for over twenty years, Frederic Goudy made available on the Monotype many of his beautiful types; and in addition to these, a variety of designs produced at his own and other foundries. Two great tragedies marred the happiness and success at *Deepdene:* the loss of his wife and co-worker of forty years, in 1935; and the complete destruction by fire of his Mill and Type Foundery in 1939, which contained his drawings, patterns and matrices of the last years of his prolific work.

We cannot pay proper homage to Frederic Goudy without including a tribute to his beloved wife, Bertha, who worked with him closely during all the years they were together; sharing in the honors, successes, and at times the tribulations. In Goudy's important work, "The Alphabet," first published by his enthusiastic sponsor Mitchell Kennerley in



1918, and which was composed by Bertha Goudy in Kennerley type, Goudy included this expressive Dedication: "*To his wife Bertha M. Goudy, his friend, companion, and co-worker, this volume is affectionately inscribed by the author. Whatever success he may have achieved in the fields of typography and design, has been made possible by her unfailing patience, counsel, and intelligent craftsmanship.*"

Through many overwhelming handicaps and disasters during his long career, it was Fred Goudy's tremendous courage, great love of his work, and ever a sense of humor, which enabled him to carry-on to greater achievements. He worked right up to that last fateful hour—the 11th of May, 1947—when, after midnight, with a new type design in the making, he left his workshop to retire. Suddenly feeling ill, in less than an hour "the Squire of Deepdene" was gone. Thus, at 82, after a full and rewarding life, the fertile mind and skillful hands, were stilled—

Gold medals, honorary degrees from Universities, and many citations had been awarded Frederic Goudy during his eventful life, but it is the well over an hundred distinguished and individual type designs that have built for him an outstanding record of achievement, and that have brought honor and acclaim to American Typography and Printing.

My own first meeting with Frederic Goudy and his wife Bertha, was upon that memorable occasion, in March, 1924, at Mitchell Kennerley's Anderson Galleries, New York. Here had been installed the famed William Morris Albion hand press, and upon which Goudy pulled impressions of a special keepsake for the guests, properly signed. This cherished item is now probably one of the scarcest of Goudy printings. We kept in close contact through the many years of treasured memory.

Those of us who were fortunate to have known Fred Goudy, and to have been enriched by his loyal friendship and inspired by his enthusiasm, can fully appreciate the indefatigable energy and devotion to his ideas and ideals which made such a happy and successful union of Goudy the Man, and Goudy the Artist-Craftsman. He would never compromise with his sense of duty to his art, nor in the integrity of his work.

We, who are the fortunate inheritors of this genius, have a fundamental responsibility as well as a professional duty, to carry on the accumulated tradition of good taste and skilled craftsmanship, that future inheritors may judiciously profit by those opportunities which Frederic Goudy's enduring typographic heritage will afford.

A List of Goudy Types

Compiled by the
Typophiles for *A Half Century of Type Design and Typography, 1895-1945*,
by Frederic W. Goudy.

YEAR	NO.	
1896	1	Camelot
1897	2	Unnamed
1897	3	A "Display" Roman
1898	4	DeVinne Roman
1902	5	Pabst Roman
1903	6	Pabst Italic
1903	7	Powell
1903	8	Village
1904	9	Cushing Italic
1904	10	Boston News Letter
1904	11	Engravers' Roman
1905	12	Copperplate Gothics
1905	13	Caxton Initials
1905	14	Globe Gothic Bold
1905	15	Caslon Revised
1908	16	Monotype No. 38-e
1908	17	Monotype No. 38-e Italic
1910	18	Norman Capitals
1911	19	Kennerley Old Style
1911	19A	Kennerley Open Caps
1911	20	Forum Title
1912	21	Sherman
1912	22	Goudy Lanston
1914	23	Goudy Roman
1914	24	Klaxon
1915	25	Goudy Old Style
1915	26	Goudy Old Style Italic
1916	27	Goudy Cursive
1916	28	Booklet Old Style
1916	29	National Old Style
1916	30	Goudytype
1917	31	Advertiser's Roman
1917	31A	An Unnamed Design
1918	32	Kennerley Italic
1918	32A	Cloister Initials
1918	33	Hadriano Title
1918	34	Goudy Open
1918	35	Goudy Modern
1919	36	Collier Old Style
1919	37	Goudy Modern Italic
1919	38	Goudy Open Italic
1919	39	Goudy Antique
1921	40	Nabisco
1921	41	Lining Gothic
1921	42	Garamont
1921	43	Garamont Italic
1921	44	Goudy Newstyle
1924	45	Goudy Italic
1924	46	Italian Old Style
1924	47	Italian Old Style Italic
1924	48	Kennerley Bold
1924	49	Kennerley Bold Italic
1925	50	Goudy Heavy Face
1925	51	Goudy Heavy Face Italic
1925	52	Marlborough
1925	53	Venezia Italic
1926	54	Aries
1927	55	Goudy Dutch
1927	56	Companion Old Style
1927	57	Companion Old Style Italic
1927	58	Deepdene
1927	59	Record Title
1927	60	Goudy Uncials
1928	61	Deepdene Italic

YEAR	NO.	
1928	62	Goudy Text
1929	63	Strathmore Title
1929	64	Lombardic Capitals
1929	65	Sans Serif Heavy
1929	66	Kaatskill
1929	67	Remington Typewriter
1930	68	Inscription Greek
1930	69	Trajan Title
1930	70	Sans Serif Light
1930	71	Mediaeval
1930	71A	Hadriano Lower-case
1930	72	Advertiser's Modern
1930	73	Goudy Stout
1930	74	Truesdell
1931	75	Truesdell Italic
1931	76	Deepdene Open Text
1931	76A	Deepdene Text
1931	77	Ornate Title
1931	78	Sans Serif Light Italic
1931	79	Deepdene Medium
1932	80	Goethe
1932	81	Franciscan
1932	82	Deepdene Bold
1932	83	Mostert
1932	84	Village No. 2
1932	85	Quinan Old Style
1932	86	Goudy Bold Face
1933	87	Goudy Book
1933	88	Goudy Hudson
1933	89	Goethe Italic
1933	90	Deepdene Bold Italic
1934	91	Saks Goudy
1934	92	Saks Goudy Italic
1934	92A	Saks Goudy Bold
1934	93	Hadriano Stone Cut
1934	94	Village Italic
1934	95	Textbook Old Style
1934	96	Hasbrouck
1935	97	Tory Text
1935	98	Atlantis
1935	99	Millvale
1936	100	Bertham

YEAR	NO.	
1936	101	Pax
1936	102	Mercury
1936	103	Sketches Unnamed
1936	104	Sketches Unnamed
1937	105	Friar
1938	106	University of California Old Style
1938	107	University of California Italic
1938	108	New Village Text
1938	109	Murchison
1939	109A	Bulmer
1941	110	Scripps College Old Style
1942	111	Goudy "Thirty"
1943	112	Spencer Old Style
1943	113	Spencer Old Style Italic
1944	114	Hebrew
1944	115	Scripps College Italic
1944	116	Marlborough Text



Caricature of FWG by Cyril Lowe.



This issue of *Typographer's Digest* has been set in the Monotype cutting of Kennerley Old Style, the 19th type designed by Frederic W. Goudy, and his earliest great success. Named for the publisher, Mitchell Kennerley, it was first used in *The Door in the Wall*, by H. G. Wells, the entire text of which was hand-set by Bertha Goudy at the Village Press. This special Goudy keepsake number has been designed by W. C. Stremic. Cover, 100 lb. Strathmore Beau Brilliant. Mohawk Superfine Text, 80 lb. ivory smooth.

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